Some Americans Again Are Prostrating Themselves at the Altar of German Opera

Propaganda for Teutonic Music and Teutonic Artists Again Working Nicely Aided by Persons of Short Memories-The San Carlo Performances.

By W. J. HENDERSON.

TITHOUT doubt many sound hearted Americans would like to understand the psyschology of those natures which were impelled at the very first opportunity to hasten into Germany and prostrate themselves before the altar of Teutonic opera in the Prinzregenten Theatre of Munich. That many Americans did so, who have perhaps not been so eager to worship at the shrine of American opera, cannot be denied

One even finds newspapers celebrating the doings at the Munich Wagner festival The impeccably respectable Boston Transcript, for instance, lately contained a long and well written article by Ray Henderson on the Bavarian representations. He saturated himself not only with big Wagner in the Prinzregenten Theatre, but also with little Mozart in the little Residenz Theatre. Can anyone conceive of a German newspaper publishing an article about the Bach festival in Bethlehem or a Brahms festival in New York?

The performances of Wagner and Mozart in Munich are decidedly in ferior to those given here. It is true that we have had no Mozart lately, but we are being liberally fed on Wagner. Some of the singers mentioned in Mr. Henderson's article were officiating in Munich when this writer visited that place for the last time. They were mediocrities then, and they are antiquities now.

Possibly one attraction of Munich representations is the conducting of the former director of the Boston Symphony Orchestra. It might be well, however, to keep in mind the facts recently disclosed that this eminent dispenser of beauty neither forgives nor forgets, and that all Americans who enter Munich without a proper sympathy with the Teutonic soul are likely to find themselves more than warmly welcomed by the Rev. Dr. Thomas C. Hall and the unreverend Dr. Karl Muck.

tale.

ment was a failure.

truly educational opera. People did

not care much for it in the early days of the Metropolitan, though they had enjoyed it fairly well when it was given at the old Academy of Music

most certain drawing cards in the repertoire. Mr. Gallo added Mme. Rappold of the Metropolitan to his forces on Wednesday evening, but

really he need not have gone to such extra expense. "Aida" needs no stars.

Engelbert Humperdinck is dead. He

wrote "Haensel and Gretel." Wagner made prodigious operas out of the heroic myths of Germany and de-

veloped his scores on a system of rep-resentative themes. Humperdinck ap-

plied these methods to a children

Wagner how to compose. His experi-

Manhattan Operas

Wednesday for Children's

Country Fund.

The San Carlo Grand Opera Com-

the Manhattan an entire change of pro-

gramme, with the exception of "Aida,"

which will be repeated next Saturday

night with Mme. Rappold in the title

Two German operas are included in

His experiment was successful also tried to teach Elegfried

Meanwhile there are indisputable evidences of a confusion in the public mind. Wagnerian drama is undoubtedly about to return to the American stage, where it will be a welcome enrichment of the anaemic repertory of exhausted opera houses. It will also furnish desirable opportunities to professional commentators to "restudy" the famous works in the light of the light of the light of the light of the light o understanding of the German soul be-stowed upon us by the recent war. "Alles! Alles!"

Alles weiss ich. Alles, wird mir nun frei!"

So exclaims Bruennhilde over the bier of Siegfried. After a horrible carnival of lying, cheating, sexual compli-cations and murder she understands

everything. We may hope to follow in her traces. We shall listen to the dramas of the "ring" with a new in-terest, and we shall enjoy them none the less because we no longer regard them as sacred writings before which we must prostrate ourselves to the

The confusion of the public mind bearing upon this subject reveals it-self in the undue importance attached to the doings of practically defunct German singers and performers. There is altogether too much talk about the comings and goings and sayings certain persons who are artistically dead and buried.

These people were bitter and determined enemies of our country. They remained in the said country not for its good, but to help the cause of their own. They are still here for the same purpose. They should not be held sacrosanct because they formerly sang in Wagner dramas in the Metropolitan Opera House. They will never sing there again, and all the propaganda being made for them at this time will prove futile.

Turning from the sombre and sinister aspect of operatic art as created and interpreted by the dark Teutons, one may consider the blithesome attitude of the Italians in the presence of the Interpreted by the dark Teutons, one may consider the bilthesome attitude of the Italians in the presence of the plangent proclamations of the San Carlo group at the Manhattan Opera. House. Of course, artistic success must continue to be measured in box office terms, and therefore let it not only be recorded in black ink but trumpeted from the house tops and the four walls of the city that the box office in West Thirty-fourth street is delirious with joy and tainted money. The performance of "La Forza del Destino" on the opening night drew a large and rather too dignified assembly. The audience seemed to be overbols will make her debut as Neddae, with the service of the symphony as a strangements are the completed in the repertorre for the week—"Hansel completed. The Little Symphony was founded by George Barrere in 1914 and has often been called the miniature or chestra. It consists of the choir of wind instruments, flute, oboe, horn, clarinet, trumpet and basoon with the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity instruments are founded by George Barrere in 1914 and has often been called the miniature or chestra. It consists of the choir of winding ast headed by Dora de Phillippe and Ellinor Marlo, Henry Hadley will conduct. In addition to the opera Sylvia trumpet and basoon with the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the charm-lity in the string section, bringing all the delicate effects of the symphony orchestra to the

The audience seemed to be overwhelmed with a consciousness of its own identity, or possibly it was awed by the uncommon display of its own evening dress. Mr. Gallo should beware of evening dress. He should al-ways aim to make his opera seasons safe for democracy.

The type of performance adored by

the San Carlo throngs suggests the triumphant waving of the red flag One cannot fail to recall those good old Casino days when George Lederer thrashed comic operas to success by the simple process of whooping up everything from the rising of the curthe bass drum was the most influential

instrument in the orchestra.

Now too many of these evening dress people are likely to show weak desires for such antiquated curiosities as singing and orchestral finish, both temperament of a genuine, up to date operatic infantryman. What he wishes is vigor, speed, rush, take all the vocal

be "Tales of Hoffman," with Lucchese, to great infantryman. What he wist interview per and never a hift into second. If Mr. Gallofalls to polishing up his representations he will inevitably come to be galled a "highbrow," and beyond that can lie only "oblivious Lethe."

The Monday night performance of "La Forza del Deatino" was very calm and almost difinified at times. Hope returned on Tuesday evening when more long sleeves and high necks and mere plate glass shirt fronts were one shibition. The opera, too, was "Rigoletto," when the coatstair realm of a trin twhich contemporaneous opera lovers of the pedestrian poletarial tove to rush. The house recked with applause and after the second act the cheeff." No one seemed to be more astonished than Miss Josephine Lucchese, the soprano of the performances, the soprano of the performances, the soprano of the performances, what have I done to descreve all this?" To be sure the tenor and the barytone ware among with contemporaneous upper and the second content of the co



MISS ANNA FITZIU WITH THE SAN CARLO COMPANY

that the omission of the Wagner music dramas during the war was the result of the "psychosis of war." "England and France, our great allies," said Mr. Damrosch, "observed a much more rational attitude toward Wagner than we did." Mr. Damrosch says that he may touch upon this subject at his opening recital, when he will discuss Rhinegold. This Week Include Two German Works

Alfred Mirovitch, the eminent Russian planist and composer, will offer the fol-lowing programme at his first recital of 'Hansel and Gretel' to Be Sung the season on Saturday afternoon, October 8, in Carnegie Hall: Variations and fugue (on a theme by Haendel, Brahms; sonata, opus 57 (appasionata), Beethoven; fantasle in F minor, Chopin; minuette, Mirovitch; "The Maiden's Wish," Chopin-Liszt, and "Marche Militaire," Schubert-Tausig. pany announces for its second week of

George Barrere is planning a series of Sunday evening concerts to be given with his Little Symphony as the main attraction. These concerts will be given in one of New York's smartest little theatres, the choice of which will be announced as soon as arrangements are completed. The Little Symphony was founded by George Barrere in 1914 and has often been called the miniature orchestra. It consists of the choir of wind instruments, flute, oboe, horn, clarinet, trumpet and bassoon with the string section, bringing all the delicate effects of the symphony orchestra to the charming intimacy of chamber music.

Gaetano Tommasini and I "igi Dalle Molle. In Pagliacci Miss Sofia Charlebois will make her debut as Nedda, with Tommasini as Canio.

Anna Fitziu, in "Tosca," will be the Tucsday bill, with Corallo, Royer, De Biasi and Cervi with Papalardo on the conductor's stand.

Elizabeth Amsden will make her first appearance with the San Carlo organization after two years absence in Italy in "La Gloconda" on Wednesday evening, in which Frascani, Paggi, Tommasini, Royer and De Biasi will be heard.

Josephine Lucchese will sing in "La Traviata" on Thursday evening, when Salvatore Sciaretti will make his debut with the San Carlo Company in the role of Alfredo. The remainder of the cast includes Klinova, Viviano and Cervi.

For the performance of "Lohengrin," which will be given for the first time on Friday night Mme. Eleanora de Cisning, in which Frascani, Paggi, Tommasini, Royer and De Biasi will be heard.

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For the performance of "Lohengrin," which will be given for the first time on Friday night Mme. Eleanora de Cisneros has been engaged to sing the role of Orterud. Others in the cast will be Anna Fitziu, Boscacci, Marr and De Biasi, with Henry Hadley as conductor. The Saturday matinee offering will be "Tales of Hoffman," with Lucchees, Keltie, Paggi, Boscacci, Royer, De Biasi and Cervi prominent in the cast and Papalardo conducting.

At his first New York concert of the season, which will be given at the Hipmone Sunday night, October 16, John McCormack will introduce two Italian songs by Jacopo Peri (1600) and Antones Caldara (1670), which he discovored during a visit to Genoa last winter.

Alice Frisca, the young American pianist who makes her debut at Aeolian Hall on Thursday evening, October 6,

eight subscription concerts in Greater carrying her flickering little candle and her more flickering little trill, it is time to throb with sentiment and burst into emotional spasms.

And then came "Alda," which Maurice Grau tried so long to induce New York operagoers to like. There is a which is announced for October 16, says

eight subscription concerts in Greater Francis Macmillen, violinist, at his recital at Town Hall, Friday evening, October 14, will play the following programm: "Andance and Rondo," Mozart: "Symphonic Espagnole," Lalo; In a series of five Sunday afternoons to "Romance," Sinding: "Pagsacaglia," Haendel, arranged by Cesar Thomson; Which is announced for October 16, says

gramme should prove an unssually in-teresting one. It ranges from classic Handel to a modern group of English songs that this singer has made famous

Francis Moore, planist, will give his first New York recital in Aeolian Hall on Tuesday evening, October 11, at 8 o'clock.

Mischa Violin, celebrated Russian vio-linist, will be heard in an ambitious pro-gramme when he opens his American concert tour with a recital at Carnegie Hail on Sunday evening, October 9. Josef Adler will accompany him.

and Rontani's "Or chi 'le non segue piu.' Mr. Middleton's third group will com-prise German songs sung in the original

Mme. Yolande Mero, one of the fore-most women pianists, will interpret the Steinway collection of portraits of com-posers at a recital to be held on Wednes-day in Steinway Hall in East Four-teenth street. Mme. Mero's recital will be the first of a series of recitals which will reopen the famous old landmark after a lapse of thirty-one years.

Mme. Galil-Curci will make her first New York appearance of the season at the Hippodrome next Sunday evening.

The People's Choral Union will begin its thirtieth season of oratorio and choral work next Tuesday evening. This organization is unique in that it includes the People's Singing Classes, where sight reading is taught from its elemental foundation to its final elaboration in the study of difficult oratorio. The singing classes were established oration in the study of difficult oratorio. The singing classes were established thirty years ago by Frank Damrosch, and as the work grew he found that he could not handle it alone and called to his assistance other trained musicians. At present the Choral Union and singing classes are under the direction of Edward G. Marquard.

"Nice People" to Be Seen At Brooklyn Theatre

Sam H. Harris will present Miss Francine Larrimore and the original cast in "Nice People," a comedy of American life by Rachel Crothers, at Teller's Shubert Theatre, starting to-morrow night, for an engagement of one week. The production is direct from a season's run at the Klaw Theatre, Man-hattan.

hattan.

At the Montauk Theatre "Mr. Pim Passes By," an English comedy by A. A. Milne, will be presented by A. L. Erlanger. Featured in the cast is Miss Laura Hope Crews. Originally played under the auspices of the Theatre Guild, the play enjoyed a run of more than two hundred nights at the Garrick and Henry Miller theatres in Manhattan.

The Majestic Theatre will have "Irene," the musical comedy which enjoyed a record breaking run last season at the Vanderbilt Theatre, Manhattan.

son at the Vanderbilt Theatre, Manhattan.

Henry Santrey and his "Syncopated Society Band" will divide headline hores at the Orpheum with Franklyn Ardell. Others will be Miss Adele Rowland, Ernest R. Ball and Frank Ellis.

Nonette will lead the vaudeville programme at the Shubert-Creacent Others will be Miss Georgie Price, Bert Clark and Flavia Arcaro, Regal and Moore and A. Robins.

Eddie Leonard will be the headliner at the Bushwick.

"The Child Thou Gavest Me," photoriay featuring Lewis Stone, Miss Barbara Castleton, William Desmond and Richard Headrick, will have its first showing on any screen at the Strand in honor of the second anniversary of that liouse, celebrated next week.

The Star will have the burlesque attraction "Social Follies," with John Quigg.

MUSIC TALKS BY MR. DEAN.

songs that this singer has made tamous on his coast to coast concert tours every season. His first group will comprise the Handel recitative, "I Feel the Deity Within," with its accompanying aria; "Arm, Arm, Ye Brave," followed by the "Where'er You Walk" by this sure composer, and Mendelssohn's "I Am a Roamer Bold." His second group will consist of Italian and French selections, including Secchi's "Lungi dal care bene" be given in Monday, October 17.



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